



UNDER THE IMMEDIATE PATRONAGE OF

**HER MOST GRACIOUS MAJESTY,**

**AND HER R. H. THE DUCHESS OF KENT.**

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

*Musical Science, Literature, and Intelligence.*

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.  
TAMING OF THE SHREW.

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The assertion that the English are deficient in a just appreciation of sterling music, especially of sacred, is, we are confident, an unjust, and unfounded opprobrium on the national character. The main argument adduced in support of this imputation on our musical taste, is, that we have no opera, properly so called; namely a dramatic representation, like that of the Italian stage, the vehicle of which is essentially music; and that although composers, and managers, have strenuously exerted themselves towards the removal of this stigma, the British public has not shown an inclination to encourage their efforts. We do not see the force of this reasoning; for, until recently, there were neither orchestras, nor composers, that deserved the name, attached to our theatres; and we confidently deny, that any lack of patronage has been exhibited towards those productions of native talent, which have been devoted to the improvement, or rather the formation, of an English opera school.

Neither did the cool reception, which those theatrical musical assemblies (dignified most unworthily with the title of oratorios) experienced in the metropolis, supply, in our judgment, any corroboration to the mean estimate entertained towards English musicians by our Continental neighbours. These performances were justly condemned for their unhallowed mixture of things sacred, with things profane. Trifling, and vulgar songs, were shamefully brought into juxtaposition with subjects the most solemn, and devout. The mass of the English people are enthusiastic admirers of sacred music; but they cannot, and will not, tolerate the irreverent intermixture of secular with ecclesiastical compositions.

The choral societies have rescued the metropolitan performances of sacred music from this foul disgrace; and have happily blended moral and intellectual gratification, with religious improvement. An evening at Exeter Hall closes with a sense of cheerfulness and affection; the solitary man feels the

elevation arising from sympathetic intercourse with his fellow men ; the anxious spirit is soothed into a forgetfulness of the troubles of life ; youth mingles in the excitement of the crowd, without encountering its dangers ; the performers meet together, not to make an exhibition of themselves for the gratification of personal vanity, but for the grand purpose of performing, with adequate splendour and dignity, the highest strains of lyric and musical sublimity.

We are aware, that some persons object to sacred oratorios, and their performance, on the score of (we think, mistaken,) religious principle. One class of objectors urge, that an attempt to give musical expression to the most solemn and impassioned portions of holy writ, is to degrade the mysteries of our faith. These opponents of sacred music prove too much, if they prove anything ; for it cannot be contended that observances inconsistent with the devout worship of the Deity, were sanctioned by the Jewish ritual, which expressly enjoined the cultivation of music, both vocal and instrumental. We hold it to be a sufficient answer to the oft quoted allegory, or parody of John Newton, respecting Handel's MESSIAH, that the 22nd Psalm, which predicts, in language of the deepest solemnity and pathos, the sufferings of Christ, is dedicated to the chief musician, or, as he is styled by Bishop Patrick, master of music in the tabernacle. Let a man grant the lawfulness of oratorio compositions, and he must, as a just consequence, admit that their decent and orderly performance is equally allowable.

We boldly affirm, that the startling sentence of condemnation inflicted by Mr. Newton, who has many admirers of his judgment in the present day, never could have been uttered, or imagined, but for the abject condition to which the musical art, in its highest and noblest department, was previously reduced. Its resources had been unworthily lost sight of in our parochial churches, where, in Mr. Newton's day, the musical solemnities of worship were either confined to the clerk, or to a band of rustics, whose instrumental horrors could only be exceeded by their vocal atrocities. We wish it could be denied, that instances of a like nature are still to be found in many of our rural churches. The charms of musical expression having been chiefly lavished on secular composition, were, in the minds of many estimable individuals, inseparably identified with ideas of recreation and amusement ; and they considered it an impossible thing, that the musical art, in its highest state of cultivation, could be a becoming handmaid to religion and virtue.

We regard the choral societies as likely to effect a beneficial moral influence on the community. Applied to such noble objects, the art ceases to be a mere instrument of indolent gratification, or an incentive to voluptuous enjoyment, and returns to its primal, hallowed, and original intention. If those who deprecate these sacred musical festivals, perversely choose to merge all distinctions between the accidental and the essential ; if they are resolutely determined to see nothing in a sacred oratorio, but an undevout musical entertainment ; if they will persist in shutting their eyes to the amelioration, which these associations are gradually producing in the conduct of the musical portion of divine worship, we cannot hope to convince, however much we may compassionate, such an obstinacy of error.

## ROYAL SOCIETY OF MUSICIANS.

BY JOHN PARRY.

"To deliver the poor that cry."

The origin of this Institution, like that of many others, was purely accidental. A century ago a celebrated oboe player of the name of Kytch, came to England from Germany, whose performance was held in such high estimation, that he was engaged at two or three private parties of an evening to play opera songs, &c., &c., which he executed with exquisite taste and feeling. But, with all the patronage and encouragement that Kytch enjoyed, he, like too many other talented men, was very improvident; he neglected his family, then himself, consequently, he became totally incapable of appearing before any respectable assembly; and, at last, he was found one morning in St. James's Market, breathless.

That "great good often arises from partial evil" has been verified in this instance. Soon after the death of Kytch, Festing, the celebrated violinist, Weidemann, the flute player, who instructed his late Majesty George the Third, and Vincent, the oboe player, were standing at the door of the Orange Coffee House in the Haymarket, when they observed two very interesting boys driving milch asses: on inquiring who they were, they proved to be the orphans of the unfortunate Kytch. With a feeling that reflects honour to their memories, they entered into a subscription to rescue the children of their departed brother Professor, from such a degrading situation; and on consulting with Dr. Greene and several other eminent composers, on the necessity of a fund to alleviate the distress of indigent musicians, their widows and orphans, they established on the 19th of April, 1738, this Society.

So highly did the immortal Handel approve of the institution, that he composed a concerto expressly for, and performed it at, a concert which was given for its benefit in 1739, at the Opera House; when Alexander's Feast was performed; the manager of the theatre, Mr. Heidegger, gave the free use of the house, and he also presented a donation of twenty pounds towards the expenses.

In 1740, Handel permitted *Acis and Galatea* to be performed at Lincoln's Inn Fields, for the benefit of the Society, and he played two new concertos on the occasion; and in 1741 he bestowed on the charity, the performance of his serenata called *Parnasso in Festa*, in which were concertos and solos on the oboe by San Martini, on the flute by Wiedemann, on the violin by Clegg, on the bassoon by Ritter, and on the violoncello by Caporale. Handel continued his best support to the society until his death in 1759, when he bequeathed to it a legacy of one thousand pounds.

Among the early members, were Dr. Greene, Festing, Vincent, Weidemann, Burnett, Bosch, Howard, Stanley, Baidon, Dr. Burney, S. Baumgarten, Nicolai, Weichsel, Giardini, Paxten, Nares, Hay, (who led the festival in commemoration of Handel at Westminster Abbey in 1784.) Dr. Dupuis, Dr. B. Cooke, C. F. Abel, Battishill, Pinto, Tenducci, S. Storace Dr. Arnold, J. C. Bach, Barthelmon, Dr. Ayrton, Cervetto, Dr. Hayes, Dr. Hague, S. Webbe, R. Stevens, T. Linley, W. Cramer, S. Harrison, Sir W. Parsons, J. P. Salomon, Danby, Fischer, Dr. Calcott, Griesbach, Dr. Boyce, &c. The senior member at present, who attends the meetings of the Society, is Mr. Dance, who has belonged to it, sixty years.

At a meeting held May 7th 1738, a code of excellent laws was drawn up; most of which remain in force at the present day; many interesting particulars relative to this Institution, may be found in Dr. Burney's account of the commemoration of Handel, which took place in 1784, under the patronage of their Majesties and the nobility, in Westminster Abbey; the profits were appropriated to charitable purposes, and as the governors and members of the Society of Musicians had given their powerful support to the performances, the directors presented the fund with six thousand pounds.

This sum was immediately invested in the funds, the interest of which, together with the profits arising from the Annual Concert of the Society, donations, and subscriptions, enabled the Governors to grant their claimants the following allowances in 1784:—

	£	s.	d.	
To seven infirm brethren . . . . .	2	2	0	each, monthly.
To twenty-eight widows . . . . .	1	10	4	ditto
To eleven children . . . . .	0	10	0	ditto

With an allowance for the education of children, amounting in the year to £790.

The allowances granted to claimants now, are—				£	s.	d.	
To a married man . . . . .				5	5	0	per month.
To a single man . . . . .				4	4	0	ditto
To a widow . . . . .				2	12	6	ditto
To each child . . . . .				1	1	0	ditto

Besides the education of children, the maintenance and clothing of orphans, who are apprenticed to respectable trades or professions at the age of fourteen, and a premium of twenty-five pounds given with each; also a gratuity of ten pounds as a reward for good conduct, when the term expires. The sum of twelve pounds is allowed towards the funeral expenses of a deceased member, (and eight pounds for each widow,) who may die without leaving property sufficient to defray them; also five pounds for each child, besides an allowance for medicines, at the discretion of the governors.

The following are the remarks of Dr. Burney on this Institution:—

“No charitable institution can be more out of the reach of abuse, embezzlement, or partiality, regulated with more care, integrity, and economy, or have its income so immediately derived from the talents and activity of its own members, than this. There is no lucrative employment belonging to the Society, except a small salary to the secretary and collector, so that the whole produce of benefits and subscriptions is nett, and clear of all deduction or drawback, for the governors defray all the expenses of their various meetings out of their own pockets.

“The path, therefore, which the governors and court of assistants have now to pursue is perfectly plain and pleasant;—the power of alleviating distress and misery, of feeding the hungry, clothing the naked, and administering comfort to age and infirmities, is placed in their hands.”

The learned writer of the above tribute, pays other compliments to the musical profession, which, while they are gratifying to the objects of them, reflect honour on the laudable purposes to which the talent and time of professors are so frequently devoted.

The Society has furnished a band for the annual performance at St. Paul's, for the benefit of the sons of the clergy, ever since the year 1739, for which the fund receives £55. 5s.; the members either attending personally or by deputy, the expense of which they defray, so that the charity derives the whole benefit.

In 1790 the Institution was made a corporate body, under the designation of “The Royal Society of Musicians of Great Britain,” to be managed by twelve governors, (elected annually,) and a court of assistants, consisting of forty-eight members, (elected for life.)

His Majesty King George the Third, (who was born in the year in which this Institution was founded,) was graciously pleased to honour the Society with his special patronage and protection, and commanded that the Messiah should be annually performed for its benefit, by the eminent vocal and instrumental talent engaged at the ancient concerts, free of all expense to the Institution, under the auspices of the royal and noble directors, to whom the Society is greatly indebted for their continued patronage and support.

When his Majesty, George the Third, was informed, in 1804, that the Society's benefit concert had not been so productive that year, in consequence of his Majesty's absence, he, with his wonted benevolence and goodness of heart, presented the fund with five hundred guineas; and on being informed that the governors were prodigal of their money, for they not only supported their own claimants, but were actually guilty of the enormous crime of relieving aged and distressed musicians who had no claim on them; his Majesty quickly and pointedly remarked, “I am glad to hear it, for that is true charity.”

Their late Majesties King George IV. and William IV., also her Majesty, the Queen Dowager, patronized the Society, and our present most excellent Sovereign, Queen Victoria, has been graciously pleased to extend her patronage and bounty to the Institution, which in the course of 1837, appropriated the sum of £2557 15s. 10d., to the benevolent purpose for which it was established, a circumstance to which the attention of its patrons is requested to be drawn, for the God-like march of Charity has progressively improved for one hundred years; and the Institution has, from a casual relief of two orphans, risen to the exalted rank which it now holds, among the many other charities of which this happy country may proudly boast.

It is a most interesting scene when the claimants attend at the Society's rooms, in the first or second week in June, to make an affidavit of their income independently of the Society's allowance, to behold the respectable appearance of the widows, (many of whom have been claimants for thirty and forty years,) and the musician, who, in the noon of his days, delighted and charmed the public by his talents, now bending beneath the weight of years and infirmities, cherished and succoured, as he feebly glides down the vale of life, by the bounty of the patrons of this Institution.

The Society enrolls on its list of nearly two hundred members, the names of men possessing talent in their profession, second to none in Europe, who not only afford pecuniary aid, but who devote a great portion of their valuable time, in attendance to the affairs of the Institution.

At present, there are on the list of claimants, who are supported by the Society, nine members, thirty-six widows, and sixteen children; and there are eleven boys and girls who have been apprenticed to respectable trades or callings, with each of whom, twenty-five pounds premium, has been paid. The Society has funded property which produces £1618 12s. 6d. per annum; the rest of its resources are derived from the subscriptions and donations received from its patrons and friends, the profit of its annual concert, and the contributions of the members.

Ten guineas, paid at once, will constitute an honorary subscriber for life, and one guinea, paid yearly, an annual subscriber; for which each subscriber will receive two tickets, one for the rehearsal, and one for the concert given for the benefit of the charity at the Hanover Square Rooms, which invariably consists of Handel's sublime oratorio, "The Messiah."

"On the 19th of April, 1838, the Society will have been established *one hundred years*, when it is intended to celebrate the centenary festival on a grand scale, in the Freemasons' Hall, when ladies, (as well as gentlemen,) will honour the dinner table with their presence; Lord Burghersh in the chair; on which occasion will be performed, besides a variety of vocal music, marches composed expressly for the Society by Haydn and Winter, by a select but eminent band of wind instruments, chiefly consisting of members of the Institution.

The Society is honoured with the special patronage of her Majesty the Queen, also her Majesty the Queen Dowager, his Majesty the King of Hanover, Leopold, King of the Belgians, his Royal Highness the Duke of Cambridge, the Archbishop of York, Earl Fortescue, Earl Howe, Earl of Cawdor, and Lord Burghersh. The Honorary Treasurer is Mr. Parry, Secretary Mr. J. A. Wood, and Collector, Mr. J. Watts; the Society holds its meetings at its rooms, No. 12, Lisle-street, Leicester-square; where the claimants are paid, on the first Monday in every month; and I may venture to state, that upwards of *one hundred and fifty thousand pounds* have been devoted to charity, since the establishment of the Institution. Among the legacies bequeathed, may be named: Handel, 1000*l.*; Signora Storace, 1000*l.*; J. Crodill Esq., 1000*l.*; W. B. Earle Esq., 754*l.*; Charles Knyvett Esq., 200*l.*; J. P. Salomon Esq., 200*l.*; C. A. Weichsel Esq., 200*l.*; C. Bowles Esq., 200*l.*; &c., and the Society received one fourth of the profits of the royal festival held in Westminster Abbey in 1834, which amounted to £2250. The new musical fund, which was established in 1786, and the choral fund, established in 1791, for the same laudable purpose, each received the like sum; as well as the Royal Academy of Music, a sketch of which will be given in a future number of the Musical World. I shall conclude with an extract from Mr. Arnold's address spoken by Miss Kelly on the opening of the English Opera House, in 1816.

"But now a nobler subject we disclose,

Behold what *misery* to *music* owes.

This isle, so famed where'er our warriors roam,

Is scarce less famed for charities at home.

Of all its noblest mansions, those the chief,

Where *age*, and *want*, and *sickness*, find relief;

Where youth is snatched from crime, the hungry fed,

And *vice* itself, is back to *virtue* led.

Of these, the proudest acts by man displayed,

How few but draw their funds from *music's* aid;

Thus Music, 'Heavenly Maid,' alike bestows,

Joy to our gladness—comfort to our woes."

## REVIEWS.

*The Psalmist, a collection of psalm and hymn tunes suited to all the varieties of metrical psalmody, consisting principally of tunes already in general use for congregational worship, newly harmonised for four voices, with a separate accompaniment for the organ or pianoforte, the greater part by Vincent Novello, Esq. Comprising also many original compositions and adaptations from the works of Handel, Sebastian Bach, Emmanuel Bach, Haydn, Mozart, Beethoven, Spohr, Cherubini, Mendelssohn, &c. &c., by the following eminent professors; T. Adams, T. Attwood, W. Beale, W. Fitzpatrick, H. R. Bishop, H. J. Gauntlett, J. Goss, W. Hawes, W. Horsley, M. B. Oton, W. Knyvett, T. Cooke, V. Novello, E. Taylor, S. Webbe, S. Wesley, C. Wesley, S. Sebastian Wesley, J. Turle, and other composers of acknowledged merit, to which are added interludes by Wesley, Mendelssohn, V. Novello, J. Turle, and H. J. Gauntlett, Nos. I. II. III. NOVELLO.*

We presume it would be a work of supererogation in us to animadvert upon the obligation of Christians to cultivate psalmody, in the domestic circle, as well as in the more public worship of the Deity. A few words on the origin of metrical psalmody, which still occupies a prominent station in the parochial services of the established church, and in the chapels of most of the various denominations of dissenters, may not, however, be unacceptable to our readers. The corale or psalm-tune, in its infant state, was, in all probability, a metrical version of the Gregorian chant; as the early reformers, who interested themselves in their composition, like the great Martin Luther, were intimately acquainted with the musical ritual of the Romish service. Accurately to ascertain to whom to ascribe the credit of the composition of many of our old melodies, would be a matter of difficulty, and would require considerable research. The result would, perhaps, show, that many of those corales, which in the present day, are assumed to be the productions of Dowland, Kirby, Campion, Croft, &c. &c., were importations from the Flemish, German, and French churches; and have had the names of our native composers applied to them, from the circumstance of their having been, by these composers, first adapted and harmonized to the metrical version of the Psalms in this country. The practice of singing in parts, in public worship, has been of slow growth; and it might be a question, whether the effect of a multitude of voices singing in unison, would not exceed that of the same number dividing their strength; not that there can be any doubt, in the mind of the musician, as to the superiority of the effect, in the latter case, provided the voices could be brought to sing in perfect tune, and equally to balance the weight of the different parts, so that no one predominated over the other. The finest effect produced by congregational singing, that we recollect to have heard, is that of ten thousand infant voices blending their hosannahs, at the anniversary meeting of the metropolitan charity schools in St. Paul's cathedral. Indeed, it is recorded of Haydn, that when present at this interesting festival, he was so deeply affected by the grandeur of the scene, as to be unable to control his emotions, and ejaculated, "This is, indeed, the sublime in music."

The science of music has made rapid strides in this country, within the last twenty years, more especially within the last ten. Our intercourse with the continental nations, intimate knowledge of the German school of composition, and the advantage we have reaped from the lengthened visits paid us by so many members of the public institutions of Italy and France, have led to an advancement in the art, which appears almost incredible. But, unfortunately, these circumstances have effected but little improvement in the corale of public worship. The publications of Ravenscroft, Playford, Cheetham, and Arnold, have formed the ground-work of most of the psalm-tune collections, expressly designed for the use of the established church. An exception to this system of re-production appears, however, in the rare work published by Walsh, and adapted to the version of the psalms, written by the well known, but unfortunate, Christopher Smart. This publication is confined in its plan; but the melodies it comprises are of singular beauty, and all of them original. Dr. Miller of Doncaster, was the first compiler, amongst the organists of the established church, who published a popular selection of psalm tunes, in a more florid style than was before in use. This gentleman possessed but slight learning, less imagination, and considerable



presumption. He altered many of the traditional harmonies of the old corales; and this evil was perpetuated by the introduction of the Doctor's blunders in almost every subsequent selection. At the solicitation of John and Charles Wesley, the founders of methodism, Charles Frederick Lampe, a native of Germany, and an accomplished musician, furnished their connection with a set of melodies, adapted to the various metres found in the hymn book in use amongst their congregations, and which was enriched by many exquisite tunes of his own composition. This work was subsequently revised and corrected by the late Mr. Charles Wesley, the distinguished organist.\* That excellent divine, and sound musician, the Rev. Mr. Latrobe, furnished the Moravians with a valuable selection of corales, chiefly taken from the works of his great countrymen; and he also materially assisted Mr. Seeley in his publication of the "Devotional Harmony," a work of considerable merit. But the most extensive assemblage of psalm and hymn tunes, was that published under the title of "Dr. Rippon's selection," until recently, in such universal use among the dissenters, that we are lost in wonder, that a work remarkable only for every description of vice and absurdity, should have attained so great and unmerited a circulation. In later, and better times, Weyman, Gardiner, Jacob, Horsley, Seeley, Bennett, and many others severally came before the public with a variety of selections and arrangements, some more or less expensive, more or less novel in their design, and more or less creditable in their execution. A standard work, of real merit, was still wanting. There was in all the modern English works, much that was cold and heartless, much that was feeble, trivial, and vulgar, as well as incorrect, and unscientific; whilst the Lutheran Church could boast of the fine corales of the learned and gifted Sebastian Bach, and his son Emanuel; which united all the brilliant imagination, and scientific design, fairly within the bounds of this species of composition.

And now a few remarks on "The Psalmist," which, in two respects, is an extraordinary publication. First, we find, from this work, that the dissenters, who originally departed from it, are making vigorous efforts to return to the severe and chaste style of our fathers, and to resume in their congregational melodies, that serious and devotional character, which should always distinguish the music of the sanctuary. Indeed all other modes of musical expression are wholly unfitted to the solemnities of public worship. And, secondly, this work is brought out in a small, neat, and elegant type, at about a fourth of the charge usually inflicted upon the purchaser of books of this nature.

Each part contains about a hundred tunes. Many of those in the first are deficient in that simplicity, and purity of harmony, which the limited resources of parochial worship demand; but the second and third parts abound with beautiful and refined melodies, the productions of the most accomplished and distinguished of departed, and living musicians. Nos. 120 and 273, by Battishil, 125, by Harrington, 150, 250, 271, and 282, by Beethoven, 156, by Lawes, 187, an ancient choral, 191, by Spohr, 196, 112, and 264, by Handel, 204, by Purcell, 223 and 245, by Ravenscroft, 244, by Stevens, 253, by Rev. H. Gauntlett, 257, by Veise, 262 and 272, by Mendelssohn, 276, by Lampe, 283, by Boyce, 298, by Bennett, 284, 288, and 293, by unknown authors, we consider as lovely specimens of sacred melody, united to harmonies which corales of such excellence alone deserve.

The original contributions are no small feature. Nos. 141, 160, and 220, by Charles Wesley, 101, 123, 133, 143, 146, 165, 186, 202, 224, 274, 287 to 300, by Samuel Wesley, are gems which would stamp the reputation of any work. Nos. 22, by Adams, 45, by Gibson, 105 and 215, by Gauntlett, 107, by Severn, 238, by the Earl of Wilton, 16, 39, and 118, by Novello, 135, by Turle, 226, by Sebastian Wesley, deserve equal commendation.

There are a few typographical errors, which we trust will be corrected ere the next impression is struck off. We have already observed that some melodies have found insertion, which are not, strictly speaking, solid or devotional enough in their character, for divine worship. The trite, the vulgar, and the commonplace, ought ever to be excluded from the sanctuary: neither ought the prevailing taste of the day for light and trifling airs, to be so far encouraged. But these objectionable visitors rarely intrude themselves; and we feel no hesitation in

\*We find the compilers of the Psalmist have made a very judicious selection from this work, which is entitled "Sacred Harmony."

expressing our belief, that the introduction of this work into our churches, would assist materially in the amelioration of the evils too prevalent in congregational singing; and considerably raise the national taste for sound and beautiful corale compositions. Difficulties may arise, from occasional novelty in the treatment and position of the harmonies; and, to the idle and supine, the book might therefore prove unattractive. But to the lovers of the art, and to all who would desire, that the music employed in the praise of the Deity should never pass the limit of serious cheerfulness, "The Psalmist" will be a valuable assistant, as well as a desirable addition to the works designed for the promotion of so high an object, as the proper conduct of the musical portion of public, and domestic worship. The work is introduced by a preface of great ability, and unaffected modesty; and which contains a fund of interesting, and valuable information on the subject, which the numbers already published so admirably illustrate.

*Gems of German Song, by the most admired Composers, adapted to English Words, with Pianoforte Accompaniments.*—EWER AND CO.

An excellent selection of songs, from the works of Müller, Weber, Schubert, Werner, Keller, and Kalliwoda, arranged by an amateur, and dedicated to a fellow-labourer of no less talent. The poetry is good in itself, and, which is of equal importance, well adapted to the music. The present number contains some well-known favourites, which Herr Kroff has frequently brought before the public with deserved success.

*Sei Ariette parole Tedesche Italiane, conaccompanamento di Pianoforte, composte da S. Thalberg. Books 1 and 2, Op. 23 and 24.*—R. MILLS.

These ariettas are written in a style peculiar to the composer, which neither resembles the simplicity of the Italian, the sentimentalism of the French, the brilliance of the Spanish, the seriousness of the German, or the perfect cantabile of the English schools of song. They, however, will prove good exercises for the singer, as some of them display considerable range of modulation; and most of them possess novel accompaniments independent of the vocal melody. The words supply a choice of versions, the Italian, or German; and the work is admirably engraved.

*Falses de la Cour, by Madame Dulcken.* OLLIVIER.

Two very elegant melodies, such as a finished pianiste, like Madame Dulcken, would compose at the suggestion of the moment. The title page is really adorned by a striking, and clever lithographic portrait of the fair authoress. There are one or two little errors, which require notice. At bar 2, stave 5 of page 3, the C in the left hand should be omitted; as the passage appears, C natural stands against C flat. In pages 6 and 7, the D flat in the second strain should not be accompanied with the C; and at bar 2, stave 5 of page 6, the seventh is made to ascend. We can, however, recommend these waltzes to a large class of performers, as they are very pleasing specimens of light agreeable melody, and very easy to be executed.

*Victoria and England for ever; a national song by M. W. Balfé, dedicated by permission to the Queen.* WILLIS AND CO.

Mr. Balfé may be said to have written a very agreeable and spirited song, if not an original one. The poetry is good, such as all loyal hearts must approve, and the title page boasts of rather an elaborate portrait of our youthful queen. A short chorus affords an opportunity for all to join, and as there are no difficulties to contend with, we presume this is a song which will attain no small degree of popularity.

#### METROPOLITAN CONCERTS.

**PHILHARMONIC SOCIETY.**—This society opened its campaign on Monday last. At the commencement of these concerts, Beethoven and Mozart again renew their strength, and music assumes new life and power. In the Philharmonic orchestra the symphony has its own meaning and proper character; its portraiture and expression, which, although "within the reachings of our souls," our sluggish or slumbering imaginations seldom realize at ordinary performances, are revealed in the



most dazzling splendour. Since the close of the last season some slight changes have taken place, which are certainly for the better. Messrs. Willy, Thomas, (he who is called the little) Marshall, and Guynemer, four excellent performers, have joined the ranks as violinists. Mr. Dando has laid aside the violin, and been appointed to the tenores, who have been strengthened by the talents of J. Bannister, Alept, and Pensam. Mr. H. J. Bannister last night occupied the place of M. Rousillot: which we trust is not only an earnest of the engagement of this clever artist, but also of a further reinforcement to the cello and contrabassi, of which there should be at least two more of each. The scheme was as follows:—*Part I.* Sinfonia Eroica.—Beethoven. Quartetto, “Decisa è la sua sorte,” Mrs. Bishop, Mr. Hobbs, Mr. Phillips, and Mr. Stretton, (Guglielmo Tell.)—Rossini. Concerto (M.S.), Pianoforte, Mrs. Anderson (first time of performance in London.)—Mendelssohn Bartholdy. Recit. e Duetto, “Ne giorni tuoi felice,” Mrs. Bishop and Mademoiselle Placci, (her first performance in London,) (L’Olimpiade.)—Paesello. Overture (Euryanma tu ben mio), Mademoiselle Placci; Clarinet Obligato, Mr. Willman; (La the.)—C. M. von Weber. *Part II.* Sinfonia, in C, No. 6.—Mozart. Aria, “Parto Clemenza di Tito.”—Mozart. Second Concertino, Violin, Mr. Blagrove, (first time of performance in England.)—Mayseder. Duet, “She blooms a flow’er,” Mr. Hobbs, and Mr. Phillips, (Jessonda.)—Spohr. Overture, (Faniska.)—Cherubini. Leader, Mr. F. Cramer. Conductor, Sir George Smart. Beethoven’s Eroica at this concert all should hear, who have not yet heard it. The funeral ceremonial, in its magnificence and splendour, its gloom and grandeur, is truly a scene of ineffable sublimity. The imagination not only can take it in, but in its awakened power, masters all the component elements of the spectacle. It breathes a consecration around: as the requiem strains unfold themselves in their harmonious solemnity, the achievements of the day, the heroism and deeds of daring—the devoted patriotism of the fallen—he who has climbed the steep where Fame’s proud temple shines afar—the calm resignation, the religious faith of the mourners—all linked together, but yet bearing their several and distinctive characters, are vividly present with and about us. The sad beauty, the shadowing gloom, have nothing dark or doleful about them, but are relieved by gorgeous contrasts, a spirit-stirring glory, which come before the hearer in all the varied phases of the sublime. We should have liked this movement somewhat faster, or at least, a little hastening of the time, at the point where the fugue first opens. The augmentation of the subject always appears to us to lack energy and animation, as it is at present performed. Of the ‘Jupiter,’ nothing more need be remarked, than that its performance was as perfect as its composition. Mr. Blagrove introduced a new concertino by Mayseder, composed for, and dedicated (we are led to understand) to Mori. It is a string of pretty melodies, designed to arrest the attention of a mixed audience, and the object of the composer was fully realized. The good people listened, and approved. Mr. Blagrove’s performance was admirable, but he appeared to have in some degree exhausted the vigour of his fingers ere he reached the termination of the concerto. The husbanding of one’s powers is the last lesson of experience, and Mr. Blagrove has nothing else to learn. He deserved a better accompaniment from the orchestra; and if he had not been perfectly cool and collected, in all probability, he would, on one or two occasions, have been overthrown. The feature of the concert was the new concerto for the pianoforte in D minor, performed by Mendelssohn at the last Birmingham Festival. It was undertaken by Mrs. Anderson; and those who may recollect its production in October last, the energy with which the composer executed it, and the exhaustion attending such an exhibition of physical power, may well imagine that the lady had tasked her powers to the utmost. Mrs. Anderson was, we regret to say, suffering from indisposition, which her anxiety to do justice to so intellectual a composition, by no means tended to alleviate. Added to these things, Mendelssohn has mercilessly left the labour, “the tug of war,” to the last movement: the performer has to go through an opening of great fire and energy, and still finds remaining, a storm of octaves, an unceasing succession of sweeping arpeggios, a continuous repetition of the most rapid staccato harmonies, which alone would demand the Herculean wrists of a Thalberg to execute. There are three requisites to a just performance of this extraordinary concerto. An intimate acquaintance with the style in which it is written, an untiring finger, and an Erard’s pianoforte. In this composition

Mendelssohn has shown a wonderful adaptation (a faculty with which he is gifted beyond every one of his contemporaries,) of the spirit of the ancient, to the modern forms of musical expression. He invests the strong and nervous phraseology of Bach with such a pure and uncontaminating tenderness, such prodigality of passion, that a mere artistical performance of the passages falls infinitely short of what is demanded from the player. In short, in his music, like that of Bach's, the notes are but mean indications of the ideas; and it calls forth the utmost powers of a composer well versed in all schools, fully to take in and appreciate the expression. Mrs. Anderson went through the first movement vigorously, and with great truth and propriety. In the *andante* we missed that intense affection, that deep and breathless tenderness which Mendelssohn imparted to it. This is a movement with which criticism has nothing to do; it is so very beautiful, and the beauty is so exquisite, so potent, that it falls irresistibly on the heart, with a delicious feeling of languor and voluptuous repose. The execution of the finale, demonstrated that Mrs. Anderson's physical power was unequal to her perception of the difficulties accumulated in unmerciful profusion, in one frightful and unbroken chain. The inner accompaniment did not come out clear, which was in great measure, perhaps, the fault of the instrument, and the loss of the sparkling *tema* in octaves in the left hand, deprived the movement of much of its character and dignity. Mendelssohn did play it, but he was utterly incapable of repeating a note of it; and it is, therefore, in no disparagement to the lady's abilities, that we must admit the performance of the *finale* proved ineffective. The overtures were by Cherubini and Weber; the first we have heard better played. That by Weber went off admirably. As a melodist, Weber did much for music, but as a harmonist he is certainly sadly deficient. The introduction of the dream scene is a nice piece of instrumentation, but nothing more. It may be a graphic example of the transcendental horrors of German insanity, but it is not music. The burst, on the chord of A flat, which follows the imitations of the subject at the termination of the fugata, is a modulation as false as it is ridiculous. To adopt the expression of a clever musician, "the two bars are in different parishes!" A similar instance of absurdity, and false composition, will be found in the overture to *Preciosa*, in that part where the *tema* is taken in the minor mode. The vocal arrangements of this concert have been always reprehensible, and until some decent attention be paid to the orchestral accompaniments, they will still continue so. The duet from *Jessonda* has been miserably overlaid with the instruments, by the composer; but as it was played on Monday, Lablache and Donzelli would have stood no chance of being heard. Mr. Hobbs (who made his first appearance at these concerts,) sang it with Phillips, very charmingly, but neither made the slightest impression; and the movement terminated without any indication of approbation. The beautiful quartett from the *Guglielmo Tell* was rather better performed, and sung in a very delightful manner. Mrs. Bishop has gained great power, and has become unerring in her intonation. Madll. Placci, who made her debut, is a daughter of Signor Placci, a name familiar to the frequenters of the King's Theatre. She has been educated in the Conservatorio at Milan, well taught, possesses a good sound mezzo soprano voice, but of no great compass; and sang the *Parto ma tu ben mio*, with great taste and judgment. Mr. Willman's accompaniment was no less striking, and both met with the warm testimonials of approbation of the audience. We interpret the new regulation, which forbids the introduction of arias and cantatas at the Philharmonic Concert, as a sarcasm on the abilities of English singers; and much regret that Mr. Hobbs should have been the first gentleman among our native artists who should have suffered by it. Mr. Hobbs, for the first time, appears before a Philharmonic audience, and is put into a duet in which it was impossible for any voice, short of that of a Stentor, could appear to any advantage. We imagine our native vocalists can sing Beethoven and Mozart, Mendelssohn and Cherubini, as well, if not better than the foreign artists; and we trust this unhandsome regulation will be at once rescinded. The room was crowded.

**MORI AND LINDLEY'S CONCERTS.**—These re-unions ought no longer to be styled Quartett Concerts. The managers appear to have determined to render them attractive to all classes of amateurs, and the selection of the evening of Thursday last, with the strong and talented orchestra which was assembled at Willis' Rooms;

the varied character of the compositions, and general excellence of the whole, rendered the third meeting one of the pleasantest we ever attended. The scheme we subjoin. *Part I.* Quintett in B flat, Onslow. For two violins, viola, violoncello, and contra basso, Messrs. Mori, Tolbecque, Moralt, Lindley, and Dragonetti. Cavatina, Signor Castellan, "Cara imagine." (Flauto Magico.) Mozart. Quartett in C. (dedicated to Count Razamoffsky); Beethoven. For two violins, viola, and violoncello, Messrs. Mori, Tolbecque, Moralt, and Lindley. Aria, Mrs. Alfred Shaw, "O salutaris Hostia;" Cherubini. Sonata, violoncello and double bass, Messrs. Lindley and Dragonetti; Corelli.—*Part II.* Concerto, (by express desire) pianoforte, Madame Dulcken (pianiste to Her Majesty); Mendelssohn; with orchestral accompaniments. Recit., "Hence vain deluding joys,"—Air, "But oh! sad Virgin," Mrs. H. R. Bishop, (L'Allegro) Handel. Quartett, "God save the Emperor," Haydn; for two violins, viola, and violoncello, Messrs. Mori, Tolbecque, Moralt, and Lindley. Duetto, Mrs. Bishop and Mrs. Alfred Shaw, "Ti veggo! T'abbraccio" (Proserpina); Winter. Septett, Adagio, Minuet, and Trio, and Theme Varié; Beethoven; for violin, viola, violoncello, contra basso, clarinet, bassoon, and horn, Messrs. Mori, Moralt, Lindley, Dragonetti, Lazarus, Baumann, and Platt. Conductor, Mr. Bishop.

The feature of the concert was the concerto in G minor, by Mendelssohn, which was executed by Madame Dulcken with a vigour, brilliancy, taste, and enthusiasm which called forth the warmest demonstrations of approbation from the delighted auditory. The andante, written in the spirit of Beethoven, was admirably given, and the brilliant finale, which demanded a wondrous strong finger, was performed *à merveille*, and wound up the feelings of the crowded auditors to a state of complete enthusiasm. H. R. H. the Duke of Cambridge, who was present throughout the evening, expressed his gratification in a manner highly complimentary to the talents of the lady. Mrs. Alfred Shaw appeared for the first time since her long sojourn in the provinces, and her fine organ appears to have acquired, if possible, additional volume and power. She was rapturously encored in Cherubini's beautiful air, "O Salutaris!" Mrs. Bishop also appeared to us greatly improved: her voice has obtained more power and evenness, and her intonation is perfect. But we recommend this clever songstress to lay aside the melancholy song "But Oh! sad virgin!" The duet by Winter went off deliciously. The evening's amusement ended with the septett of Beethoven, which afforded an opportunity for a display of much fine playing. Mori, Lindley, Dragonetti, Lazarus, and Baumann, well merited the applause they received. Mr. Platt has yet to learn how to perform on his obstreperous instrument in a concert room: there is no necessity to puff out one's cheeks, or blow until the hearer feels a sympathetic sense of pity for the performer. We recommend him to treasure up in his memory, that there is a slight difference between Almacks and the Palace Yard. The next concert takes place on the 15th instant, when Mr. Moscheles will perform.

MR. MOSCHELES' SOIREES.—The third took place on Friday, when this distinguished pianiste presented the following programme to his subscribers, who, on this evening completely filled the room:—*Part I.* Prelude and Fugue (C major,) Prelude and Fugue (E major,) Sebastian Bach. Allegro, Adagio, and Fugue (F major,) Handel. Pianoforte, Mr. Moscheles. "The Spirit's Song," Miss Woodham.—Haydn. Handel's "See! the conquering hero comes," with Concertante Variations, Pianoforte and Violoncello, Messrs. Moscheles and Lindley.—Beethoven. Aria, Miss Dolby, "L'Addio."—Mozart. Grand Sonata appassionata (Op. 25, C minor, in three movements,) Pianoforte, Mr. Moscheles.—Woelfl. *Part II.* Grand Septetto (D minor, in four movements,) for Pianoforte, Flute, Oboe, French Horn, Tenor, Violoncello, and Contrabasso, Messrs. Moscheles, Sedlatzek, Barret, Puzzi, Lyon, Lyndley, and Anfossi.—Hummel. Air, Mr. Bradbury, "Thy genius, lo!"—Purcell. Momento capriccioso, Pianoforte, Mr. Moscheles.—C. M. von Weber. Glee, Messrs. Spencer, Hobbs, Walmisley, and Bradbury, "I wish to tune."—Walmisley. Characteristic Studies, "Wrath," "Reconciliation," and "Contradiction," Pianoforte, Mr. Moscheles.—Moscheles. Conductor of the vocal music, Sir George Smart. Mr. Moscheles' reception was most enthusiastic, and every thing he undertook, which comprised much delightful writing, in almost every style, was calculated to advance, if possible, his reputation as a performer. To every lover of good old music, Bach and Handel is a rare combination in a con-

cert room, and more especially so when the compositions selected are such as demonstrate not only the extraordinary skill of the composer in adapting his thoughts to the genius of the instrument, but also the mastery which the performer must have obtained over the instrument to command a facility in their execution. The concertante duet with the veteran Lindley, met with great approbation; and the andante of the septett was encored by the desire of H. R. H. the Duke of Cambridge. The next soir  e, which we regret to find will be the last, is announced for the 23rd instant.

**THE MELOPHONIC SOCIETY.**—This choral society, although only established in November last, has assumed a prominent position amongst its fellows, we will not use the invidious appellation of rivals. The performance, by its members, of Haydn's Creation, before an audience which completely filled the Music Hall, in Store Street, on Thursday last, reflected the highest praise on its management, and spoke volumes as to the talent of the individuals who composed the orchestra. The soli singers were Miss Birch, Miss Locket, Messrs. Horncastle, Turner, J. A. Novello, and Green. Mr. Joseph Bannister led, Mr. Henry Westrop presided at the organ, and Mr. J. H. Griesbach conducted. The principal violoncello was Mr. H. J. Bannister; and Mr. Surman assisted as conductor. Of the new organ, which was opened for the first time on this occasion, we had no opportunity of judging; for the performance of the fugue by Sebastian Bach, which was announced, was omitted, owing to the instrument's having turned out to be in an imperfect state. Having premised that the choruses of this well-known oratorio were admirably sung, and the solos executed with equal spirit, it is scarcely necessary to add, that the whole performance gave the utmost satisfaction.

### PROVINCIALS.

**EDINBURGH.**—**THE PROFESSIONAL SOCIETY'S SECOND CONCERT.**—Mendelssohn's oratorio of St. Paul is a very noble, striking, and masterly composition. He has brought to it a mind deeply imbued with the spirit of Bach and Handel, and thoroughly accomplished in all the wonders of counterpoint, and abounding with grand and beautiful conceptions; and, though his first great work in the style of an oratorio, there is a delicacy, a vigour, a grandeur, and a sublimity, in its details, which could only result from chaste judgment, fine sentiment, and the other attributes of a lofty genius. Its success in England as well as Germany has been very great, and, when properly performed, will ever be so. We hear, it is true, of an occasional musician so prejudiced as to deny to the oratorio any great merit, even in an artistical point of view; but we have invariably detected him as speaking upon a mere cursory glance of the work, or as never having heard it performed. And more than once have we found a *soi-disant* amateur uttering his disapproval in the pure, honest ignorance of an uncultivated ear, and a maudlin taste. To the latter fraction, we present, as a sufficient rebuke, the testimonies of the amateurs of London, who, mustering nearly five hundred vocal and instrumental performers, produced the oratorio at Exeter Hall, and gave it with an effect that astonished no less than it delighted Mendelssohn himself, who received this splendid tribute to his genius when on his way last year to the Birmingham Festival. To the dissenting musicians we merely oppose the vast majority of their brethren in Germany and England, as a set-off to their self-sufficiency of judgment, and their questionable taste.

We cannot here enter upon a critical analysis of the oratorio, but must content ourselves with noticing some of its brightest points. The writing is in the pure ecclesiastical style; nor is it, in one instance, sullied by the introduction of theatrical phrases or inappropriate ornaments. The character of the music is most skilfully varied; there is the adoration, the hope, the devotion of the Christian; there is the blind fury, the frantic shouts of the Jews and Gentiles; and the meek and resigned bearing of Stephen is finely contrasted with the fierce denunciations of Saul. We are acquainted with no effect, dramatic or sacred, to equal, at all events to surpass, that of the chorus "Stone him to death." The reiteration of the words, and their cause, "He blasphemeth God," is perfectly appalling. As performed at Dusseldorf, Exeter Hall, and Birmingham, it caused one's very flesh to creep. The chorus "Arise! shine!" is very brilliant and imposing; and the

fugue is wrought up to a pitch of great magnificence. The chorus which follows the martyrdom of Stephen is a soothing and delicious strain. Our chief admiration, however, is the chorus, "Oh! great is the depth." It is broad and massive in its outline, and though it commences in the simple grandeur of the opening words, it gathers strength as it proceeds, rolling on from one climax of magnificence to another, until it returns to, and concludes in, its original simplicity, with an effect as striking as it is sublime. How exquisite is that song of Paul's, "Oh God, have mercy!"—how touching his prostration of heart—and how inspiring his burst of devotion to the service of the Lord! "Jerusalem," for the soprano, and "The Lord is mindful," for the contralto, are both exquisitely beautiful, and are finely adapted to their respective situations. The song, "Consume them all," is a vigorous and impassioned description of Saul's vengeful rage. The chorales, the melodies of which are by Sebastian Bach, are truly sublime, particularly that one commencing "Sleepers awake," which is quite superb. Perhaps the most original conception in the work is the "Conversion," in which the words "Saul, Saul! why persecutest thou me?" are sung by the soprani and alti voices alone. The whole of the music has a most unearthly sound, and, what is most remarkable, the effect produced, is that of voices heard at a great distance.

The instrumentation of the oratorio is masterly, rich, and gorgeous; the management of the brass instruments, in particular, is splendid. The scene of the conversion, the accompaniments to the chorale, "Sleepers awake," and one or two other pieces, such as the chorus "O happy and blest," where the undulating of the violins is contrasted with the broad sustained melody of the violoncelli and tenors, are remarkably felicitous and effective.

Of the performance we shall not say much, because the music is very difficult, and requires a great deal more practice and study than probably either the Professional Society or the choristers could afford to devote to it. Some of the choruses, particularly "Oh! great is the depth," and "O happy and blest," and the chorales were very fairly executed; though we could have desired greater energy in several passages of the first, more delicacy in the second, and more uniform softness in the last of these.

The second part contained some very fine music; but we have not space enough to notice it particularly. The principal concerted novelty was a Benedictus by Cherubini, whose compositions for the Church have long held the very first rank in respect of style, grandeur, and sublimity. Nothing could be more charming than the Benedictus, which was sung with great delicacy and expression.

We have reserved Mrs. Shaw for our last paragraph; though, having so lately expatiated on her high acquirements, our remarks may seem almost superfluous. Her different vocal performances were very beautiful. Our favourite song from St. Paul, "But the Lord is mindful," was exquisitely given; there was a fervency of feeling in her performance of "Return, O God of Hosts," which entranced and captivated every heart susceptible of emotion, and at the words "Behold thy servant in distress," her expression was mournful and pathetic in the highest degree. This beautiful song was rapturously encoored. Her singing of "Sonmo Dio" was also very charming, but the impression produced by her in the previous one of Handel, threw it comparatively in the shade.

**THE NORWICH SCHOOL OF MUSIC.**—"Mr. Westrop, we believe, is one of the Norwich school of musicians, of which Dr. Beckwith, the accomplished organist of the Cathedral, may be said to have been the founder; a school which has given us Vaughan, Perry, (the composer of the fall of Jerusalem) and the Oxford, as well as the Gresham Professor of music."—*Spectator*. [In what quarter of Norwich is this famous school, at present, situate; and who directs the sons of genius, who now adorn its hallowed precincts?]

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